

SPRING 2023

## ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses. <https://sunspot.sdsu.edu/schedule/search>

### ENGL 604B.01      The Novel PAPER MIRRORS

W. Nericcio

This, then, will be a course for graduate students who love novels, live for novels, dream of novels, and, of course, for graduate students who write novels. Some of the novels are from that peculiar island north of Europe called England--as has historically been the case with English 604B--but others are not, as the novel knows no boundaries (as that is the case fans of American Literature, Comparative Literature, Rhetoric, and Cultural Studies will also feel at home).

Have no fear, however, we will not be reading novels over 500 pages, though your professor, in planning this class, did dream of teaching Joyce's *Ulysses* once again. No, we will be reading short novels, aka novelas (not to be confused with *telenovelas* which I have taught in other contexts). And we will be looking at movies, *cinema* for the more snobbish, and photography as well. The books we read will, themselves, be obsessed with pictures and images--and the movies and photography we screen will be concerned with books, and, if not books, storytelling. I get a real kick studying works in one medium that comment on and displace (re-imagine) works in another medium--it is as if one medium looks at another in a kind of mirror: hence the idea of the novel as a paper mirror.

For instance, back in the day, I taught a course called *The Imperial Bedroom* that looked at how pop star Elvis Costello re-imagined the "Penelope" chapter from *Ulysses* via an LP, so expect all kinds of fun mashups in this class.

The lineup of authors is still in flux but it should include works by George Orwell, Aldous Huxley, William Faulkner, J.G. Ballard, Junichiro Tanizaki, Haruki Murakami, Carlos Fuentes, Gabriel García Marquez, Emil Ferris, and more. Filmed works by Michaelangelo Antonioni and Peter Greenaway will also be part of our adventure along with photography by Tina Modotti, Diane Arbus, and Francesca Woodman.

### ENGL 625.01      Literature of the U.S.

Y. Howard

This is an interdisciplinary cultural studies seminar that will explore a range of "sick" bodily states through representations of illness, disability, and other non-dominant corporealities. With particular attention to minoritarian senses and aesthetics, we will move toward interrogating our current *viral* times and the provocative forms that they take.

## SPRING 2023

### ENGL 626.01      Film and Fiction

H. Jaffe

**This course is designed principally, though not exclusively, for MA students. (MFA students are welcome.)**

I intend to show a different film during each weekly session. The films will be international, with subtitles when not in English, and often “canonical”; that is, major films that go back to the silent era. We will respond to these films as versions of filmic literature rather than technically, though technical responses will be welcome when pertinent. As in genre literature, the films will exhibit examples of Surrealism, Dada, German Expressionism, Italian Neo-Realism, etc.

One session each month will be devoted to your own exploration of filmic “literature” on the Internet.

I will ask you to write about the films in various ways as exposition—though I will also welcome creative responses in particular instances. Further, I will ask for notations on each film we view.

**\*Note:** Because of the extreme variability of the films we view, the class may be involved in discussions of graphic sexuality and/or the world in pain outside the class. If you have difficulties with either of these subjects you might want to think twice about enrolling in the course.

**Also:** Since we meet just once a week, no more than 2 absences will be permitted except with the professor’s permission. Questions welcomed: [hjaffe@sdsu.edu](mailto:hjaffe@sdsu.edu)

### ENGL 696.01      Writing the Young Protagonist

M. de la Pena

Though this class will function predominantly as a writing workshop (in which all types of original creative work will be welcome) we will also explore published work as a way of considering various fiction-writing components in the context of constructing the young protagonist (from birth to age 21). With this in mind we will study works with a wide array of intended audiences, from books written for young people through books targeting adult readers. I will bring in literature from various genres to help spark in-class discussions and generative writing exercises. You will be asked to participate in craft conversations as well as explore various fiction techniques and strategies. You will also be required to offer both written and oral feedback to your classmates during workshop. Our focus in this class will be writing and revising original works of fiction, but there will also be some discussion of the marketplace and the business side of the writing life.

### ENGL 726.01      Visions and Revisions

C. Colquitt

This seminar will examine fiction and poetry composed by writers who consciously look back “with fresh eyes” to specific works from the past--“entering [those] old text[s] from . . . new critical direction[s]” in a way that creates something new (Adrienne Rich: “When We Dead Awaken: Writing as Re-Vision”). Our reading will be dialogic. We will study a vision from an earlier time and a re-vision of that work that is in profound and prolonged dialogue with the original source (That source text, in turn, may well be in dialogue with other Ur texts). To illustrate: Ian McEwan’s *Nutshell* alludes to *Hamlet* in its title, includes a cast of characters modeled on *Hamlet* (e.g., Trudy and Claude), and reimagines the plot in a contemporary context and from a head-turning point of view in a manner that is both Shakespearean and not. To understand how McEwan sees *Hamlet* “with fresh eyes,” we will first study *Hamlet*.

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## SPRING 2023

**ENGL 726.01**

**Visions and Revisions**

**C. Colquitt**

Assignments for this class are designed to showcase your skills at conducting literary scholarship and your own creative talents, too. Your final project may either be a scholarly paper or a work of imaginative literature of your own that represents your own re-visioning of a source that is crucial to your own development as a writer.

Readings to include multiple poetic re-visions of Genesis (among them, poems by James Weldon Johnson) and of the *Llorona* narrative (Rudolfo Anaya, Sandra Cisneros, and Gloria Anzaldua); *Nutshell* and *Hamlet*; Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea*; Charles Dickens's *Great Expectations* and Lloyd Jones's *Mister Pip*; Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Valerie Martin's *Mary Reilly*.

**ENGL 727.01**

**Children's Literature**

**L. Daley**

In my recent article, "Coming of (R)age: A New Genre for Contemporary Narratives about Black Girlhood," I assert that Black girls do not come of age. Rather, they come of (r)age. This is due to the ways in which the historic traumas of slavery, civil rights, and racial formation have adulterated how their age, rates of physical maturation, and social development are constructed and perceived.

Over the course of the semester, students will learn about "coming of (r)age" and other intersectional frameworks from prominent Black girlhood studies scholars to investigate what statuses, identities, and cultural structures are revealed when Black girlhood moves from novel to screen. Our objects of analysis include novels such as *The Hate U Give* by Angie Thomas, *The Sun is also a Star* by Nicola Yoon, and *A Wrinkle in Time* by Madeleine L'Engle. In addition, we will also be critiquing their cinematic counterparts.

**ENGL 750F.01**

**MFA SEMINAR: Fiction Writing  
FILM for WRITERS**

**H. Jaffe**

This course is designed principally, though not exclusively, for MFA students. The notable difference from customary 750F courses is that we will use film rather than published short fiction to "incentivize" your writing.

The films will be international (Japanese, Tibetan, French, Italian, Mexican, etc), with subtitles when not in English. I will show a different film in DVD format each weekly session. Once a month I will turn the class over to you to display and discuss films, short visuals and writings from the Internet.

I will occasionally ask you to create within a film; that is to complete a scene in an alternative way, or to "turn" a character against the inclinations of the director.

The major assignment, due at the end of the term will be for every student to produce a screenplay (though without the technical appurtenances) or a theatrical play, or a series of short texts, each of which is based to some extent on the films you have viewed.

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**Also:** Since we meet just once a week, no more than 2 absences will be permitted except with the professor's permission. **Questions welcomed:** [hjaffe@sdsu.edu](mailto:hjaffe@sdsu.edu)

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## SPRING 2023

**ENGL 750F.02**                      **MFA SEMINAR: Fiction Writing**                      **S.**  
**Martin**

This class will focus on the development of your final writing project here at SDSU, a short novel, or novella or collection of short stories (90-150 pp). The first sixty pages will be carefully developed in the Fall 2022 semester and the remainder in Spring 2023. Sample novellas and short story collections will be studied, but most of the class will involve one-on-one conferences instead of classroom instruction and discussion. The result, at the end of Spring 2023, will be a short novel, novella or short story collection of publishable quality. This two-semester class is required for all third-year fiction students to complete their MFA program of study.

*\*\*Students taking this ENGL 750F will also need to register for ENGL 791B both taught by Professor Martin this semester.\*\**

*Also, ENGL 750F (3 graded units) -- ENGL791B (3 units CR/NC)*

**ENGL 750F.03**                      **MFA SEMINAR: Fiction Writing**                      **A. Wilder**  
**NOVEL II**

This is the second of a two-semester course designed to provide the theoretical, practical, and moral support to complete a first draft of a novel, or lay the ground to do so. This semester will be devoted to workshopping the novels we began in the fall. For more advanced projects (as determined by the author), we will move from developing the story to treating and line-editing the text. We will write a synopsis, query letter, and discuss approaches to publication.

*\*\* Prerequisite: Novel I with Dr. Wilder taken in the Fall 2022 \*\**

**ENGL 750P.01**                      **MFA SEMINAR: Poetry Writing**                      **B. Falconer**  
**750P.02**

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, prosody, syntax, metaphor, closure, and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

**ENGL 750P.03**                      **MFA SEMINAR: Poetry Writing**                      **S.**  
**Revised November 30, 2022**

## SPRING 2023

**Alcosser**

### THE ART OF THE BOOK: A MANUSCRIPT SEMINAR

*Silva Rerum: A Forest of Things*

It's not easy to make order out of the forest of things that collect in one's mind and on the page. Ezra Pound compared this experience to herding iron filings on a mirror : each filing is disconnected, but, by the presence of a magnet, it is drawn together with others into-- he claimed-- the shape of a rose. We will look at how writers across centuries -- from Lucretius to Robin Coste Lewis -- have applied a magnet to their experience to come up with designs that served not only the foundation but also individual fragments within their books.

This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry, prose poetry, micro memoir manuscript. You will have private conferences to determine a potential reading list and discuss the shape and arc of your manuscript and individual pieces within that manuscript. Together we will design an individual reading list to accompany your journey. We will discuss -- and you will research -- publication opportunities, as well as a professional path for your writer's life after graduation. All MFAs with a poetry/prose manuscript are invited to take the workshop.

**ENGL 784.01**

**Creative Non-Fiction**

**C. Gorla**

Creative nonfiction is a broad genre encompassing many diverse forms. Our Spring '23 course will hone in on two of those forms: oral history and short essays focused on social change. Over the course of the semester we will collaborate with SAGE and the San Diego Urban Sustainability Coalition to generate publication-worthy oral histories and creative nonfiction essays illuminating the people and places of southeast San Diego. Students will be required to visit various southeast San Diego sites (parks, businesses, trolley stops, restaurants) and will have the opportunity to interview community leaders for the generation of oral histories. The instructor will draw on her professional experience with oral history and nonfiction to cover theory, techniques, styles and strategies. Emphasis on writing, reading, research, and direct function of these processes.

**Prerequisites:** Six units of graduate level creative writing courses.

**ENGL 790.01**

**SEMINAR: MA Portfolio Workshop**

**D. Leong**

(CR/NC Course)

ENGL 790 (MA Portfolio) prepares students for the Spring 2023 portfolio defense, the culmination of the MA. In the process, this course seeks to refine scholarly skills in research and writing. The workshop-based class teaches the process of scholarly publication and provides an opportunity for students to receive feedback for the process of revising (both the "star" and, to a lesser extent, the second paper) as well as prepare for the oral component of the defense. Students will be expected to work intensively on their own essays and also to offer substantive feedback to others. Students should enter class with a substantive draft of their portfolio essay, prepared to revise and refine from this foundation.

**ENGL 791A.01**

**SEMINAR: MFA Manuscript Poetry**

**S. Alcosser**

(CR/NC Course)

**THE ART OF THE BOOK: A MANUSCRIPT SEMINAR**

**Revised November 30, 2022**

## SPRING 2023

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**All MFAs with a poetry/prose manuscript are invited to take the workshop.**

**ENGL 791B.01**

**SEMINAR: MFA Manuscript Fiction**

**S. Martin**

(CR/NC Course)

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*Also, ENGL 750F (3 graded units) -- ENGL791B (3 units CR/NC)*

**ENGL 796.01**

**INTERNSHIP – Fiction International**

**H. Jaffe**

(CR/NC Course)

Description Not Available

**ENGL 796.02**

**INTERNSHIP – Poetry International**

**S.**

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## SPRING 2023

### **Alcosser**

(CR/NC Course)

**Poetry International** is one of the oldest and most respected literary journals in the world that's specifically dedicated to poetry and poetics from around the world.

A semester-long internship for *Poetry International* is always an exciting opportunity to gain experience in the practical management of a literary journal and a literary community – to make professional and personal connections with contemporary writers while producing a journal that Ed Hirsch has described as “a full and inventive anthology,” a reading experience that Fady Joudah described as “diving for pearls in pearl-infested waters.”

The three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate.

Interns at *Poetry International* develop experience in various facets of production of the journal, focused primarily on: reading journal submissions through Submittable; participating in production of print and online material; mastering social media.

Interns are expected to: complete 5 hours of PI-related work per week, including one hour at a weekly Wednesday Round Table from 2-3 pm.

Undergraduates enroll in English 495/ Graduate Students in English 796. Contact [alcosser@sdsu.edu](mailto:alcosser@sdsu.edu) if you have questions.